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LESSON XII-A

This and That About Finishing

Different Finishes—

There are many ways to finish furniture. Among the mediums most commonly used I might mention shellac, varnish, enamel, and lacquer.

There are two kinds of shellac, orange and white. The former, as its name implies, has an orange tinge that will change the shade of a stain to an extent and make it somewhat darker. The white shellac is almost colorless and will not change the shade of a stained surface.

The term "Natural" is often used in designating wood in its natural state and color and yet a stained wood may be termed "natural" inasmuch as the stain brings out the beauty of the grain. For example, a "mahogany" bureau may be referred to as "natural mahogany" although it has been treated with a transparent stain to darken and enrich its bare color, which is almost a salmon pink.

The distinction between stains and enamels is important. Enamels are opaque, stains are transparent. Some woods have a beautiful grain that would be destroyed by the use of enamel. Among the latter I might mention Circassian, American and black walnut, mahogany, gum wood, bird's-eye maple, birch, oak, etc. Even pine lends itself to staining.

The more common grained woods such as poplar, box wood, bass wood, etc., are good material for enameling.

I will first take up the finishing of the woods in which we want to bring out the grain through staining.

STAINS—There are many stains on the market. The most commonly used are known as acid stains, alcohol stains, oil stains and water stains.

An acid stain is very powerful and requires great care in applying. Wood on which acid stain has been applied will absorb and

retain the color in full strength. It is obvious that if the stain gives out before one has finished a piece of work it must be matched to perfection as when a shade is too dark there is no way to make it lighter. The article in that case has to be sandpapered clean and the work done over.

Alcohol stain is denatured alcohol to which a ground colored powder has been added. This stain also is very powerful and should be used very carefully.

Oil stain is made of colored linseed oil. It is easier to handle than the two stains mentioned above as it may be applied smoothly and evenly.

Water stain, which is a mixture of water and ground colored powders, comes in many shades and colors. It is used extensively by furniture manufacturers for qualities all its own. Assuming several pieces of wood are used in the manufacture of a piece of furniture, some of those pieces will "take" the stain deeper than others. With water stain it is an easy matter to lighten or darken a certain piece of wood simply by wiping off some of this stain with a water soaked rag or sponge to lighten, or by putting on another application of the stain to darken.

I am a water stain enthusiast and prefer it to any other.

SHELLAC FINISH — Shellac, whether orange or white, must be applied with a large brush. (A one inch brush is a convenient width to use.)

Shellac must not be too thick. It is far better to use two coats of thin shellac than one thick one. Two thin coats will dry as quickly as one thick coat, be smoother and cleaner in appearance. Denatured alcohol may be used to thin shellac, as well as to clean brushes that have been used in shellacking.

If air bubbles should chance to appear do

not let them worry you. They will all disappear in the drying process.

Never apply shellac on stain that is not perfectly dry. Even if the surface of the wood appears to be dry, the pores may contain a certain amount of wet stain that is bound to blister the shellac if too hurriedly applied. It is well to allow the stain twelve hours to dry.

If a hair from the brush should get into the surface being shellacked, remove it with the point of a pin or needle before it dries in.

Each coat of shellac must be allowed to dry thoroughly and be rubbed down lightly with fine sandpaper or steel wool all over its surface and all particles of dust removed carefully with a soft cloth before a second coat is applied. Dust will cause "pimples" in the finishing which will mar the appearance of an otherwise good finish. The first coat of shellac should be allowed one half hour to dry; all subsequent coats should be allowed three hours.

If runs appear on the edges, wipe them off carefully with your brush. Some furniture finishers use their fingers and prefer this quick method to a stroke of the brush. Two or three coats of shellac generally suffice for any ordinary shellac finish. When the last coat has thoroughly dried, it will be sandpapered lightly in the direction of the grain when a coat of furniture wax or a good grade of floor wax as e. g., Johnson's, will be applied, allowed to stand an hour and rubbed off with a woolen rag.

FRENCH POLISHING—Shellac is used also in a method called "French Polishing" which is rather tedious but gives good and lasting results.

A piece of linen or silk is made into a small ball or dauber which is held between the thumb and the two first fingers. The dauber is then saturated with a small amount of shellac—enough to wet it and yet not too pro-

fusely—when it is ready to start the work. A few drops of linseed oil will be scattered over the surface to be polished and with a rotary motion of the dauber the shellac will be rubbed in until a polish is obtained. Whenever the dauber sticks, more shellac and oil are needed. Repeat this until the pores of the wood are filled, when a lasting polish will appear. It takes about one hour to thus polish a wee table top.

The advantages of this method, although tedious and requiring patience, lie in a hard finish that will neither become rough nor crack.

The surface that is properly "French Polished" needs no other treatment to improve an already beautiful finish.

OIL RUBBING FOR SHELLAC FINISH

—This may be used in rubbing a finishing coat when a dull and satin-like finish is desired. A piece of thick felt will be used, soaked in oil (linseed) and in turn sprinkled with fine pumice stone. The surface will be gone over along the grain. The pumice stone will dull and rub down the finish; the oil will keep the pumice stone from cutting deep scratches.

VARNISHING—Varnishing, unless done right, is not a success. It must be remembered that the careful rubbing of each coat is most necessary to a successful varnishing job. Some of the elements that enter into good varnishing are:

- 1.—Good quality varnish.
- 2.—Good coarse rubbing.
- 3.—Good brushes.
- 4.—Good fine rubbing.
- 5.—Good drying conditions.

To make my point clear to you, I will relate a visit I made to a large factory making high grade furniture. This perhaps will give you an idea of the magnitude of the finishing operations.

I will begin with the first operation which consisted in going over the different sur-

faces with a sponge soaked in water. Each piece was allowed to dry for a few hours. This water treatment is for the purpose of raising to the surface the nap of the wood and incidentally the dents or scratches that may happen to show in the surface. Then next came the sandpapering operation which is by no means easy and requires a lot of hard work. A medium sandpaper (No. 2) is used at first to remove all nap or surface scratches. Then a "finishing" sandpaper is resorted to, leaving the surface smooth as satin.

In the sandpapering operation a wooden block is used, the bottom of which is covered with either a sheet of felt or cork, and the wood is sandpapered in the direction of the grain—never across grain as this would result in scratches that would eventually show up in the finished surface.

The stain is then applied with a sponge soaked in a pail of that liquid. Rubber gloves are a necessity as stains are powerful. This operation must be done quickly. In other words one part of the surface must not dry more quickly than another as the staining must be even and smooth. The different stained pieces are laid away for twelve hours when they are ready for the filler. A filler is an oily and rather thick substance that is applied to the already stained wood. It fills the pores of the wood and will allow the workman to put on a smooth coat of varnish, (first coating). This filler is allowed to stand a day when it will be wiped off clean with "waste," an old cloth, or sometimes excelsior. A few hours—about two probably—will be consumed for the complete drying of the then filled part. Sometimes shellac is used in place of a filler, but filler is far more satisfactory and very much more smoothly applied.

Now comes the varnishing operation. One first coat is applied, then allowed to dry in a warm room or kiln for three days. This coat will be steel woolled or sandpapered

lightly to remove all pimples, runs, or any imperfections that may appear.

A second coat is applied over the first one. The first and second coat must be "brushed" in,—that is, the surface to be varnished will be gone over across grain and subsequently in the direction of the grain. This will fill any pores that might chance to be opened. The piece will be placed back in the dry kiln for at least one week and then rubbed again with sandpaper.

A third coat will be applied this time, and after a drying of ten days will be coarse rubbed. That is, the surface is to be gone over with a block covered with coarse felt and dipped in water. In turn the block will be dipped in coarse powdered pumice stone and the varnished surface rubbed carefully and evenly with strokes following the grain of the wood.

A fourth coat, after a ten days' drying will be ready for the fine rubbing operation which is done in the same manner explained in coarse rubbing, only that both felt and pumice are used finer grained.

The surface will, by this time, be very smooth and satin-like in appearance. If scratches should chance to appear, a pad of cheese cloth water-soaked and dipped in fine pumice stone and rubbed along the grain will remove them.

A sponge filled with clear water will be used in removing all of the pumice. The whole surface will be wiped dry with a chamois skin and gone over with benzine on a rag to remove all finger marks or other removable spots.

HAND POLISHING—Varnished surfaces on which a mirror-like shine is desired are often hand polished.

"Rotten" stone will be used as a first operation in hand polishing. Rotten stone is a very soft and powder-like mineral which will take off all scratches that may have been left by the fine pumice stone. A piece of felt dipped in water on which is applied

a small amount of wet rotten stone is used in preparing the surface for hand polishing. By wet rotten stone, I mean that the wet piece of felt is rubbed on a cake of that stone until it is fairly covered with the wet dust of the stone. It is well before starting to assure one's self that there are no rough particles on the felt as this would naturally produce scratches.

Now with plenty of water and a reasonable amount of rotten stone on the felt you may proceed with this first operation. Every little while it is well to wipe off a small part of the surface with a small piece of rubber to ascertain whether all of the fine scratches have disappeared.

A good wiping with a water soaked sponge will remove from the surface all vestige of the rotten stone.

Then comes the hand polishing operation. First make a cream out of a small quantity of rotten stone and water. See that it is very smooth and free from any particles or specks. Place a small amount of that cream in the palm of your hand and start rubbing the surface to be polished with a rotary motion, adding more cream to the palm of your hand as it gets dry. Keep rubbing until a high polish appears; wipe dry with chamois soaked in water. When done a small quantity of lemon oil, which may be procured at any paint store, will be applied with a soft rag or preferably a large camel's hair brush to allow the oil to get into the corners. This will give a mirror-like polish to the surface. You will, in turn wipe off the oil with a soft rag or cheese cloth containing barely enough alcohol to dampen it. Experienced workmen hold that rag to their cheek before using it. It must feel barely damp and that is all. Alcohol used indiscreetly would burn the varnish and leave a deplorable and unremovable mark.

DIPPING—Small articles as wooden handles, wooden buttons, in fact any small ob-

ject to be varnished or enameled may be dipped. A can or recipient will be filled with a quantity of varnish or enamel, in which the small article will be submerged. It will be held a few minutes in the liquid and taken out, and hung in a convenient place to dry. This is a quick and easy method used extensively in furniture and toy factories for the varnishing or enameling of small parts.

ENAMEL FINISH—The enamel finish is so popular that it hardly needs describing. Breakfast suites, bedroom suites, kitchen and bathroom furniture, even woodwork, all lend themselves to this method of finishing. Although an enameled finish is comparatively easy to secure, the enamel must be of the right consistency and it must be applied carefully or it may ruin the surface to which it is applied.

Before applying enamel the wood should be clean and dry, free from grease and scale and about the same temperature as the enamel. Enamel should not be used at a temperature lower than 70 degrees F. Enamel should be allowed to dry at even temperature and should be only thin enough to flow well under the brush. It should drop freely without stringing. If necessary to reduce, use a few drops of turpentine. Turpentine will act as a thinner. Again, this agent should be of the same temperature as the enamel and should be added gradually, stirring well in the meantime.

Complete instructions for the enameled finish are included in Lessons Ten and Twelve.

LACQUER—A lacquer finish is effectively imitated through the use of several coats of very thin, colored enamel over which, when thoroughly dry, a coat of hard drying varnish is smoothly applied. These coats are so numerous as to form a thick body, the surface of which is so smooth in appearance that it resembles glass. Furniture lacquering is long, tedious and expensive and is seldom attempted by modern crafts-

men. The Chinese and Japanese have produced marvelous examples of lacquer. In England and France this method was also attempted, but the craftsmen who were expert in this line were rare and other means were devised which save time and have taken the place of an art rapidly becoming extinct. I have seen pieces of furniture finished in enamels that resembled lacquer. The surface was smooth and had a gloss that would rival a piano polish. Two coats having been rubbed with coarse pumice stone and the last one rubbed to a nicety with fine pumice stone, a coat of flowing varnish was applied and hand rubbed with rotten stone as explained previously and polished until

this imitation lacquer had a mirror-like finish. There are enamels and colored varnishes on the market which are called lacquers and are used when a high and glossy finish is desired. They have a thick body and a good flowing quality. They do not require rubbing and give very satisfactory results. They are used extensively on automobile bodies and bicycle frames. As they are rather expensive, I would recommend a good quality eggshell enamel for all *ordinary* work over which, when thoroughly dry, a coat of good quality, easily flowing varnish will be applied. For work that one wishes to be exquisite in finish, actual lacquers may be bought.

How to Treat Bruises and Deep Scratches in Finishing—

There are two ways to treat bruises or scratches in the finish of furniture.

If the finish has to be entirely removed as is the case in redecorating old furniture, a furniture cement may be used to fill in holes or deep scratches in the wood. There are several furniture cements on the market, some to be used cold as they come out of the container, some to be melted with a hot knife and applied directly to the wood.

The cold variety is to be pressed firmly into the cracks or scratches with a soft knife blade, preferably a palette knife, until the cracks are filled. Then all excess cement is removed from the surrounding surface. These cold cements will take the stain evenly and should not show any spots or marks after the surface is properly finished. For enameled furniture I would recommend the latter. Putty also makes an excellent cement for all woodwork to be enameled; however, it should be allowed to become hard before any paint is applied lest the oil which it contains come through the paint or enamel.

The furniture cements to be used hot on finished furniture come in walnut, red mahogany, antique mahogany, oak, black and

transparent. They come in sticks resembling sealing wax very much. They melt readily under a knife that has been heated over an alcohol flame and are applied directly over the bruise or indentation. A small quantity of the cement will be taken from the cake or stick with the hot knife and applied and patted down with the knife until it is smooth and even with the surrounding surface when it will be ready for staining, varnishing or shellacking. The knife used should not be too hot as it would burn the varnish. The contact with the surface should be almost instantaneous.

If a varnish finish is already on, the cement may be applied in the manner described above, using a transparent cement but it will be gone over with finishing sandpaper and linseed oil and rubbed by hand with rotten stone until the polish has been restored. If the bruise is deep—clear “to the wood”—it is necessary to touch up the spot with stain of the color desired before applying the cement which in this case will be transparent.

This is the method used by expert finishers and will require quite a little practice in order to get good results.

Sometimes the edge of a "shaver," a thick and hard steel tool, will be used to shave off the excess cement, thus avoiding the use of sandpaper. However, the edge of the shaver

must be very sharp and will require utmost care in its use as the varnish will chip very easily under rough treatment.

Old Furniture—Refinishing and Rejuvenating—

All old pieces of furniture may be either refinished or rejuvenated. By refinishing I mean the complete removal of the old finish until the bare wood appears. By rejuvenating, I mean the cleaning and touching up of the old finish, preserving the original color and original finish. An antique should first be cleaned thoroughly. After all the dust that can be brushed off has been removed the piece should be cleaned with a cloth, damp—not wet—with water. Next linseed oil should be rubbed over the surface thoroughly. A small camel's hair brush will carry it into the corners and mouldings. After the linseed oil has had time to soak in, the furniture should be rubbed well with a soft cloth, or a piece of flannel. Then a coat of furniture wax, or high grade floor wax, should be applied and rubbed briskly.

An antique should by all means remain intact outside of a good cleaning and touching up, its value being primarily in its age, secondly in the original finish. Do not attempt to fill in bruises, as they show age and genuineness. Do not fill in worm holes as they, too, show age. Are you aware of the fact that manufacturers of so-called "antique" furniture are using worm eaten walnut and mahogany lumber in the manufacturing of furniture and when the supply runs low they resort to buck shots being fired

into inexpensive green woods to give them the appearance of age? These, of course, are means that are used only by cheats and they do not fool the connoisseur, and yet the unsuspecting layman is the victim and will pay generously for this crude imitation of an antique.

Often a piece of furniture that has no value for age or finish has good lines and may be made, by a new finish, very attractive. There are such pieces in most every home. If you want to refinish them well, I advise you to remove the finishes they now have. Although it is a little more work the appearance of the finished "job" will pay you.

To remove the varnish, paint, or enamel, from any article a good grade of varnish remover is best. Apply it with a brush and let it stand until the varnish or paint begins to curl up or flake. Take a knife blade or a scrub brush and remove all of it if you can. If not successful with a first application, apply another coat of the remover and perhaps a third. Wipe carefully with a rag soaked in alcohol until all vestiges of the finish have disappeared. Let dry and go over with finishing sandpaper. Wipe again with a dry rag or dust with a broom or duster until all particles of dust are removed. The piece is then ready to receive a new finishing.

Odd Finishes—

A very odd effect may be secured by the introduction of a white oil paint used as a filler in shellac finishes. After the wood has received the usual coatings of shellac and rubbing we will omit the application of wax and instead a very thin coat of oil paint or while enamel will be applied. This thin

coat will be rubbed into the pores by means of a dauber, dampened in turpentine, in a rotary motion. By careful manipulation and rubbing the excess paint will be removed and only the pores filled with the white pigment. The effect will be soft and the finish unusual. The grain of the wood, of course,

must be taken into consideration. The coarse, open pores found in oak, chestnut, pine, etc., are all suited to this treatment. I have seen beautiful examples of oak furniture stained in medium gray and finished in this manner that were truly beautiful.

A small painted motif in a white and blue combination gave the needed finishing touch to this pastel-like combination. I often have thought of the many pieces of furniture that could be rejuvenated in this fashion: bedroom sets, odd chairs, bookcases, etc.

"ANTIQUING" FURNITURE — The Antiquing of any finish is varied and no rule can be given as to the scheme of color to use, inasmuch as the color combination of the room has to be taken into consideration. I will take three of the more popular finishes at least as I have observed them in the most exclusive shops. First of all, the ivory furniture of the Adam and Louis the Sixteenth period which is first enameled in ivory over all of its surface, the carvings and mouldings as well. When the last coat has thoroughly dried, a brown oil color (VanDyke brown) will be jammed into all corners, mouldings and carvings by means of a soft camel's hair brush, and wiped with a soft cloth until a small amount of the brown color remains in all the depressions or cuttings of the carved motifs. The color will blend softly into all mouldings and corners, thus setting them in a deeper relief which will give character to the piece and relieve it of the monotony of a one-color finish. This is sometimes called a parchment finish.

Articles of furniture made of Light American Walnut having received whether a varnish or shellac finish may be "antiqued" very easily by this simple process: Go along all mouldings, into corners and into the cracks of carvings, with a camel's hair brush which contains thin varnish. Before the varnish or sizing is dry sprinkle on a dry color (powder), preferably turquoise blue or an-

tique green. When dry, brush or wipe all surplus powder, and with a piece of felt soaked in oil and fine pumice stone, go along the edges and rub lightly until a fine blending is obtained. If done properly, the line of demarcation between the walnut and the green color will disappear leaving a light tone of color at the very edge gradually becoming darker as it reaches the corner of the moulding. Carvings also will be rubbed lightly in the same manner as the mouldings and a soft effect will be produced. The ensemble will be very pleasing and unusual.

FINISHING WOODS IN THEIR NATURAL STATE — Beautiful grained wood sometimes only needs shellacking or varnishing, relying on the grain alone without the use of stain or color to furnish a decorative effect. Walnut, for instance, without any stain, and only varnished will prove most pleasing when a very light color is desired. Mahogany also may be varnished and under a coat of varnish or shellac will turn a very beautiful copper color. Bird's-eye maple also looks at its best under a coat of varnish. Gum wood, especially quarter-sawed gum, will look very attractive when only varnished and will take the place of the expensive Circassian Walnut. Oak with a varnish finish and no staining will become a Golden Oak. Maple, whether curled or straight grained will pride in a plain varnish finish; rosewood is so prettily grained that a stain would only take away some of its beauty. California redwood and cedar do not call for any staining, but will take on beautiful red tones under a coat of light varnish or shellac.

THE POLYCHROME FINISH — Polychrome is used for the finishing of many small articles such as book ends, lamp bases, frames, screens, etc.; now and then on pieces of furniture for carvings, turnings and fluted columns.

The modern taste for Polychroming came no

doubt, from ancient vases, bas-reliefs and fluted columns of the ancient world of art. All of the specimens from these days have through time and the elements lost their former brightness until they only show through a hazy, dusty film. That is the effect the polychrome finisher of today tries to get. The charm of the finish lies in its variety. The same materials may be given two artists and the results they will obtain from them will be entirely different, due to the means they use in their application and the originality displayed by each one. The term polychrome, meaning "many colors," is susceptible of a rather broad interpretation, however.

Small novelties will lend themselves to colorful polychroming, whereas, if these same colors were applied to large surfaces as

tables, arm chairs, buffets, even chairs, the effect produced would be one of gaudiness and one to keep away from. The decorator of taste will confine his efforts to carvings, mouldings, and fluting very much in the manner explained in the section, "Antiquing Furniture," with two colors added, silver or gold which should be used for a primary coat of all carvings and other details, as flutings or turnings.

For gilding, gold leaf is used for high grade polychroming, but it calls not only for a wide experience, but for an equipment and a number of tools which are expensive and not entirely necessary in the matter of gilding, as a good bronze powder mixed in a good quality of bronzing liquid or banana oil will do very nicely inasmuch as it is to be used only as a primary coat.

Disappointments and How to Avoid Them—

Disappointments in finishing are due to several causes which the beginner should commit to memory that his success may not be turned into failure.

The main cause of failure is due to dirty and hard brushes, so make sure that the brush you are about to use is clean and when you are through using it wash it thoroughly in turpentine or alcohol as the case may be. Brushes will be washed in turpentine if they have been used in applying enamel, varnish or oil paint and alcohol if shellac or any medium containing shellac has been used. Small camel's hair brushes that have been used for water color work will be washed in clear water.

Now and then a brush will contain loose bristles. It is well when using a new brush to wash it slightly in cold water and wipe thoroughly with a clean rag. It is well, also, to run the bristles back and forth over the palm of the hand to expel loose ones as well as dust. Some bristles are cemented in glue inside the ferrule and the action of

the water will cause the glue to swell and hold the bristles more firmly.

The question of the proper size brush to use is a very important one. Too small a brush will give poor results. One inch flat chisel brushes will prove very satisfactory for corners, small mouldings and out of the way surfaces. For the larger surface, table tops, dressers, buffets and articles of large size, a brush not less than one and a half inch will be found convenient. A two-inch brush will do for most any large surface. The surface to be enameled, painted, varnished, or shellacked must be clean. Without this precaution you are doomed to failure. Any loose particles of dust, lint or specks of any kind will cause "pimples" to appear in the finished work.

The temperature also has much to do with finishing. Enamels and varnishes will not flow properly in a room too cold or one too warm. The ideal temperature for all varnish or enamel work is 75 degrees Fahrenheit. The enamel or varnish, the room you are working in, and the article you are work-

ing on must have the same temperature to get happy results.

The weather has something to do with enamels. On damp days enamels will be slow drying even more so than on cold crisp days. On sunshiny and clear days the weather conditions are excellent and finishes of any kind will dry hard—a condition which is paramount in furniture decorating. In the case of chairs it is well to allow four or five days in a warm dry temperature before they are placed in use as the heat of the body will cause them to stick to the clothing if used too early after finishing. Never apply a coat of varnish, or shellac

on wet or damp stain as it will cause blisters to appear upon the drying of that coat. A shellac finish does not call for a varnish remover, plain denatured alcohol will act in the same capacity and bring the same results.

Never apply a second coat of varnish, enamel, shellac or paint until the previous coat is not only thoroughly dry, but hard as well. A good test put in practice by experienced finishers is the finger nail test. When in doubt as to the hardness of a coat of varnish or enamel, by pressing the end of a finger nail to the surface, an imprint will appear if that surface is not entirely dry.

Helpful Suggestions

Always stir paint or enamel thoroughly before using.

Don't thin enamel or clean brushes near a flame. Turpentine is inflammable.

Always have enamel or varnish the same temperature as the article you are about to decorate—not too hot, not too cold. 75 degrees Fahrenheit is right.

Don't use inferior brushes, for it is poor economy.

Don't use a new brush for a finishing coat. It is better to "break" in a new brush on a primary coat. This will soften the bristles. If brush marks appear, they will disappear when a second or third coat is applied. The finishing coat should be applied with a soft brush, one that has been used before.

Don't use a brush roughly. Avoid jamming into corners.

Never use a brush as a duster. Particles of dust are bound to get into the bristles and form "pimples" in the finished surface.

Knots and sappy places that may chance to appear in the wood should be covered with shellac before enameling or painting.

Keep in mind that two thin coats of enamel are better than one thick one, especially for primary coats.

Furniture cement or putty may be used in plugging nail holes or cracks either before or after the primary coat has been applied; never after the finishing coat, which should cover all of the surface in a smooth and even manner.

Never apply new paint over blistered enamel or paint. Remove the old finish first.

Paint or enamel should be brushed well into the pores of the wood.

It is unwise to leave paint or enamel uncovered overnight or for any length of time. Left uncovered a thick scum will form which will have to be removed and thrown away.

Don't leave your brushes in varnish or enamel or any paint, when not in use. Always clean them and put them away. Always clean varnish or enamel brushes in turpentine; shellac brushes in denatured alcohol; artist's camel's hair brushes used for water color work in clean water.

Brushes when not in use should be kept in a place neither too hot nor too dry. Too hot or too dry a place will cause bristles to fall out.

Gabriel André Petit

Note:—No work need be submitted with this lesson.



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